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naries for his voyage, his swift journey through France, his inspection of the kitchen in the Bonaparte mansion at Ajaccio, his hot extemporized lunch at the Parthenon, his culinary observations at Stamboul and Scutari, his description of the sights and deeds which, in the discharge of his duty, he was called to encounter at Balaclava and Sevastopol, are all consistent with the prime philanthropic purpose of the book.

Kindly M. Soyer announces the secret of his power in the extraordinary list of receipts for hospital, army, and poor-house cookery, and, above all, for London suppers. Those who have patience to read them will doubtless find them valuable.

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5. — *La Vie élégante à Paris.* Par LE BARON DE MORTEMART BOISSE, COMTE DE MARLE, Chambellan du Grand Duc de Toscane. Paris: Hachette. 1857. 16mo. pp. 388.

THE high official stations of the author of this volume doubtless give him the right to speak as dictator of the etiquette of the fashionable world. He believes in forms and ceremonies, in bows, gloves, dress, and dances, with most religious devotion, and is confident that his plethoric treatise meets a most profound and radical want. There are many good things in it, certainly, — some most excellent hints, worthy of Rochefoucauld or Chesterfield. But most of the book is very light and trifling gossip, an agglomeration of poor anecdotes, poorer puns, vapid erudition on topics of ceremony, and inane rules of behavior. The prime theory of this Count de Marle is, that politeness is the great end of life, to play the courtier the highest duty of man, and to understand the laws of Parisian elegance the sum of all wisdom. How hypocrisy may be veiled, decorated, and gilded, the arbiter of aristocratic custom seeks to show.

The more trivial the rule, the more M. Mortemart Boisse loves to descant upon it. He insists that in a covered carriage with a lady a man ought never to wear his hat; that *gloves* have high antiquity, being mentioned as early as Homer's *Odyssey* and the *Book of Ruth*; that a man ought never to speak to a sovereign without taking off his gloves, or without using the third instead of the second person in calling that sovereign's name; that a polite man always arrives at a dinner-party *ten minutes after* the designated hour; that an impostor can be known by his style of eating olives (if he eats them with a fork, he is evidently vulgar and unfit for good society); that, in making calls, children and lapdogs ought never to be in the company; that one must never go into ecstasies in the evening over the beauty of any woman, since the next morning's daylight may give her a very differ-

ent face. These are specimens of the sagacity of this teacher of good manners.

His work has a systematic plan. It is divided into three parts, with an introduction on "The World in General," in which all the varieties of world are catalogued, the business world, the sporting world, the dancing, fencing, chess-playing, dinner-eating worlds, the world of ladies who have nothing to do, — a score or more of varieties. The first part of the treatise discusses *personal elegance*, in six chapters, — politeness, toilette and costume, gloves, forms of address and expression, the elegant man, and the elegant house. The second part, in twelve chapters, lays down rules for etiquette, for introductions, for meals, for a lost dinner, for gaming, private readings, *conversaziones*, great parties, small parties, tea-parties, private theatricals, and New Year's Day. There are some capital anecdotes in this summary, particularly the account of the stratagem of Kepler to get admission to the Society of Silent Brethren. The story of Dr. Johnson and the dinner at Litchfield loses all its pathos in the connection which here it has found. The third part of the treatise, on elegance in public, discusses *religion*, what good breeding requires in regard to religious forms, — walks and rides in and about Paris, — the theatres, — the chase, — and, finally, the turf. These last topics are rather out of the Court Chamberlain's sphere, rather too English to suit his taste.

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6. — *Maurice de Treuil*. Par AMÉDÉE ACHARD. Paris: Hachette. 1857. 16mo. pp. 358.

M. ACHARD writes in the average style of the English novelists. His manner is quite different from the extravagance of Dumas, the satire of About, and the philosophic passion of George Sand. He tells a story in the most natural way, making the intrinsic interest of his details supply the want of brilliant turns in the composition. His imagination and his diction are alike pure, and he neither says nor suggests anything to call a blush to the cheek of the most modest reader. "*Maurice de Treuil*" is one of those French novels which it is possible to translate into English without outraging decency, and without losing the piquancy and grace of the original expression.

The story is of Parisian life in its present phasis, and the plot is very simple. The hero, Maurice, is a young artist, whose genius, at the commencement of the story, has already won for him fame and promises to bring him fortune. He is beloved by a young and beautiful orphan girl, poor as himself, who gains her subsistence by giving